



Management: Q Prime, Inc.  
Edited by Kerry O'Brien, Steve Gorenberg and Jon Chappell  
Music Engraving by W.R. Music  
Production Manager: Daniel Rosenbaum  
Art Direction: Kerstin Fairbend  
Director of Music: Mark Phillips

*Photography by Ross Halfin*  
ISBN: 0-89524-675-9

Copyright © 1991 Cherry Lane Music Company, Inc.  
International Copyright Secured All Rights Reserved

# **CONTENTS**

- 4 Tablature Explanation**
- 5 Enter Sandman**
- 13 Sad But True**
- 20 Holier Than Thou**
- 29 The Unforgiven**
- 36 Wherever I May Roam**
- 46 Don't Tread On Me**
- 51 Through The Never**
- 58 Nothing Else Matters**
- 66 Of Wolf And Man**
- 73 The God That Failed**
- 80 My Friend Of Misery**
- 90 The Struggle Within**

# TABLATURE EXPLANATION

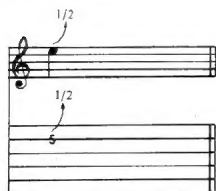
**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

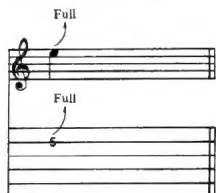
5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

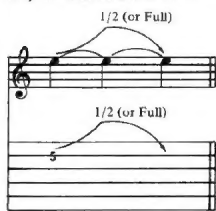
**BEND:** Strike the note and bend up ½ step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



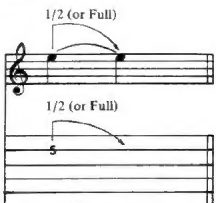
**BEND AND RELEASE:** Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



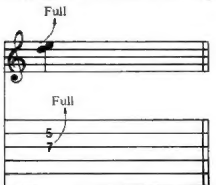
**PRE-BEND:** Bend the note up ½ (or whole) step, then strike it.



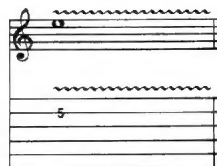
**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step, Strike it and release the bend back to the original note.



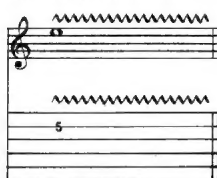
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



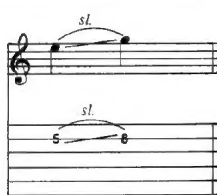
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



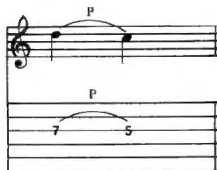
**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



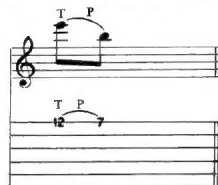
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



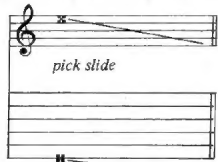
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



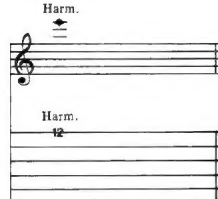
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



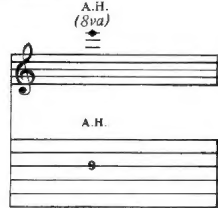
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



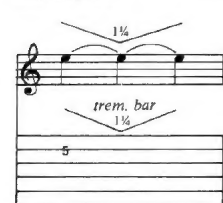
**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



# ENTER SANDMAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Moderately ♩ = 123

N.C.  
Intro Gtr. I (Acous.) Riff A-----

E5 A5 F#5

1 11 13

w/Riff A (8 times)  
Gtr. II

mp

\*w/wah

\*o = open (bass)  
+ = closed (treble)

(Gtr. II out)

Gtr. IV E5

Gtr. I (Gtr. I out)

Gtr. III mf

P.M.-----

P.M.-----

P.M.-----

P.M.-----

A5 E5

Play 7 times

(cont. in notation)

N.C.

E5

Rhy. Fig. 1  
Gtrs. III & IV

First system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents. Below the staff are two lines of fret numbers for the bass strings. The first line of fret numbers is: 0 0 7 6 5 0 0 1. The second line is: 0 0 7 6 5 0 0 2. There are slurs and accents over the fret numbers. Above the staff, there are markings: P.M.----4, P.M.----4, P.M.----4, P.M.----4, and P.M. at the end.

Second system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents. Below the staff are two lines of fret numbers for the bass strings. The first line of fret numbers is: (2) 2 7 6 5 0 0 (2) 2 7 6 5 0 3. The second line is: (0) 0 7 6 5 0 0 (5) 0 2 0 2 3 2 0. There are slurs and accents over the fret numbers. Above the staff, there are markings: N.C., E5, N.C., G5, F#5, G5 F#5 E5 (end Rhy. Fig. 1).

Third system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents. Below the staff are two lines of fret numbers for the bass strings. The first line of fret numbers is: (2) 2 7 6 5 0 0 (2) 2 7 6 5 0 3. The second line is: (0) 0 7 6 5 0 0 (5) 0 2 0 2 3 2 0. There are slurs and accents over the fret numbers. Above the staff, there are markings: 1st, 2nd Verses N.C., F5 N.C., F5 N.C., G5. Below the staff, there are two lines of lyrics: 1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one. 2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, and they aren't of Snow White.

Fourth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents. Below the staff are two lines of fret numbers for the bass strings. The first line of fret numbers is: (2) 2 7 6 5 0 0 (2) 2 7 6 5 0 3. The second line is: (0) 0 7 6 5 0 0 (5) 0 2 0 2 3 2 0. There are slurs and accents over the fret numbers. Above the staff, there are markings: P.M.-----4, P.M.-----4, P.M.-----4. Below the staff, there are two lines of lyrics: I tuck you in, warm with-in, keep you free from sin till the sand-man, he comes. Dreams of war, dreams of li'r's, dreams of drag-on's fire and of things that will bite.

Fifth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents. Below the staff are two lines of fret numbers for the bass strings. The first line of fret numbers is: (2) 2 7 6 5 0 0 (2) 2 7 6 5 0 3. The second line is: (0) 0 7 6 5 0 0 (5) 0 2 0 2 3 2 0. There are slurs and accents over the fret numbers. Above the staff, there are markings: F#5, G5 F#5 E5, F5 N.C., F5 N.C., G5. Below the staff, there are two lines of lyrics: I tuck you in, warm with-in, keep you free from sin till the sand-man, he comes. Dreams of war, dreams of li'r's, dreams of drag-on's fire and of things that will bite.

Fill 2  
Gtr. II  
w/wah  
12 12 12 14 (14)  
sl.

F#5 G5 F#5 N.C. Half time feel Pre-chorus

ah. }  
yeah. }

Sleep with one\_ eye o - pen, grip - ping your pil -

Rhy. Fill 1----- P.M.-----

Rhy. Fig. 2 P.M.

(5/8) 0 2 0 2 3 2 2 (2) 4 3 2 2

(end half time feel) Chorus F#5 B5 F#5 B5 F#5 B5 E5

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M. sl.

(2) 4 3 2 14 sl. (2) 4 3 2 4 (4) 4 3 2 4 (2) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2 Gtr. IV subst. Rhy. Fill 3 To Coda

F#5 B5 E5 G5 F#5 G5 F#5 E5

Take my hand. We're off to nev - er - nev - er land.

(end Rhy. Fig. 3) Gtr. III Gtrs. III & IV

P.M.----- sl.

(2/8) 2 4 3 2 2 (2) 0 5 4 0 2 0 2 3 2 0 sl.

Rhy. Fill 2 Gtr. IV

P.M.-----

(2/8) 5 2 2 4 5

Rhy. Fill 3 Gtr. IV

P.M.-----

(2/8) 5 2 5 2 2

w/Rhy. Fig. 1  
N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda

F#5 G5 F#5 E5

Coda

G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtr. III  
P.M.-----1 sl.

Gtrs. III & IV

5 3 0 4 2 0 4 5 5 2 (2) 3 0 0 2

sl.

Guitar solo  
w/Rhy. Fig. 1 (1 1/4 times)  
N.C.

Gtr. II

1/4

E5 Full N.C. Full Full E5 N.C. G5

w/wah

15 15 15 12 14 12 14 (14) 12 12 14 15 15 (15) 12 14 14 14 14 12 12 12 12 14 14 14 12 12 12

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Full Full Full Full Full H P H P H P

P P P sl. sl.

P Full Full Full Full Full H P H P H P

14 12 14 12 14 14 12 10 12 (12) sl.

15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 15 12 15 12 12 15 12 14 14

Fill 1

Gtr. II

w/wah

grad. bend

Full sl.

P Full sl.

12 (12) 12 14 14 12 12 14 (14) 12 (12) sl.





Gtr. I

⑥ open E

imp

vib. w/bar (wah off) trem. bar

4 (4) 9 2 (2)

w/Riff A (7 times)  
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.  
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

(2)

Fdbk. pitch: D

If I die before I wake, If I die before I pray wake,

Pray the Lord my soul to keep.

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)  
N.C.

Hush, lit - tle ba - by. Don't. say a word. And nev - er mind that noise you heard.

Gtr. IV  
w/Rhy. Fig. 2 (Gtr. III only)

It's just the beasts un - der your bed. in you clos - et, in your head.

Chorus  
w/Rhy. Fig. 3 (1st 5 bars only)

Ex - it: light. En - ter: night.

Gtrs. III & IV  
F#5 B5 E5  
Gtr. IV substitute Rhy. Fill 2  
Ex - it: light.

Gtr. IV substitute Rhy. Fill 2  
Gtr. IV substitute Rhy. Fill 3  
En - ter: night. Take my hand. We're

Gtr. IV  
E5  
(cont. in notation)  
off to nev - er - nev - er land. Yeah. Ha ha ha ha ha ha. Oo!

Gtr. III  
P.M. sl. P.M.  
5 3 4 2 5 3 2 (2) 2 (2) 2 7 6 5 0 0

N.C. E5 N.C. E5 N.C. E5

Yeah, \_ yeah! \_\_\_\_\_

Gtrs. III & IV

P.M.

N.C. E5 N.C. G5 Gtr. I

Yo, \_ woh!

Ⓢopen E

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. w/vocal ad lib (till end) F5

P.M. P.M. P.M. P.M. P.M. P.M.

Play 4 times F5 5th time w/Fill 3 N.C. Repeat and fade

Fill 3

Gtr. II

mp (wah off)

H P H P H P H P

8 7 8 7 7 7 9 7 9 7 9 9 9 9

# SAD BUT TRUE

Words and Music by  
James Hetfield and Lars Ulrich

Tune down one whole step:

⑥ = D    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D



**Moderately slow** ♩ = 86

11.

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with an "Intro" section, followed by measures labeled A5, Gtr. I, Bb5, A5, N.C., and (Bb5). The bottom staff is a tablature showing fret numbers for strings T, A, and B. It includes dynamic markings like *f*, *sl.*, and *P.M.*. There are also rhythmic patterns indicated by letters H, P, R, and L.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter rest. This is followed by a 2/4 measure with a quarter note G4 and a quarter note F#4. The next 4/4 measure contains a half note G4 and a half note F#4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a quarter note A3, a quarter note G3, and a quarter note F#3. The melody concludes with a quarter note E3 and a quarter note D3. The second system features a bass clef with a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter note F#3, a quarter note E3, and a quarter note D3. This is followed by a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The melody concludes with a quarter note F#2 and a quarter note E2. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody.

1. E5 N.C. E5 N.C. P.M.----- P

2. P.M.----- P (5) P

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a 'Full' dynamic marking and a wavy line indicating a tremolo. The melody is composed of eighth and sixteenth notes, with some measures containing multiple notes beamed together. The second system continues the melody, also starting with a 'Full' dynamic marking and a wavy line. The melody is written on a single staff, with some measures containing multiple notes beamed together. The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

1st, 2nd, 3rd Verses

Rhy. Fig. 1 <sup>⑥</sup>open E D5 <sup>⑥</sup>open E Bb5 <sup>⑥</sup>open E w/Rhy. Fig. 1 (3 times) <sup>⑥</sup>open D5 <sup>⑥</sup>open E

1. Hey, I'm your life. I'm the one who takes you there... Hey, I'm your life.  
 2. You, you're my mask. You're my cov - er, my shel - ter. You, you're my mask.  
 3. Hate, I'm your hate. I'm your hate when you want love.. Pay, pay the price.

3rd time substitute Rhy. Fill 1

Bb5 <sup>⑥</sup>open E D5 <sup>⑥</sup>open E Bb5 <sup>⑥</sup>open E

I'm the one who cares. They, they be - tray. I'm your on - ly true friend now.  
 You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.  
 Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.

D5 <sup>⑥</sup>open E Bb5 <sup>⑥</sup>open E

They, they'll be - tray. I'm for - ev - er there.  
 Do, do my deeds, for you're the one who's shamed.  
 Hey, I'm your life. And I no long - er care.

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream, make you real. I'm your eyes, when you must steal. I'm your pain, when you can't

Rhy. Fig. 2

P.M. P.M. P.M. P.M.

3 3 0 3 2 3 3 0 7 7 7 7 7 7 8 8 5 7 5 6 5 5

To Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

feel. Sad but true. I'm your dream, mind a-stray. I'm your eyes, when you're a -

(end Rhy. Fig. 2)

3 P.M. P.M. P.M. P.M.

5 5 5 5 5 5 3 3 3 3 0 0 3 3 0 3 2 3 3 0 7 7 7 7

Rhy. Fill 1

<sup>⑥</sup>open E Bb5 <sup>⑥</sup>open E Bb5 <sup>⑥</sup>open E Bb5

P.M. P.M. P.M.

B♭5 G5 A5 G5 C5 3 N.C. F5 N.C.

way. I'm your pain— while you re - pay. You know it's sad but true.

P.M. P.M.

E5 N.C. E5 N.C. E5 N.C.

Sad but true.

P.M. P P P

E5 N.C. E5 N.C. E5 N.C.

P.M. P.M. P.M.

P P P P P

2. E5 N.C.

true.

P.M. H P

(5)



The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols and techniques:

- Accents and Dynamics:** *sl.* (sforzando), *Full* (full sound), *P* (piano), *H* (harmonic), *N.C.* (natural chord), *P.M.* (palm mute).
- Techniques:** *sl.* (slide), *3* (triple), *1/2* (half note), *Full* (full sound), *P* (piano), *H* (harmonic), *N.C.* (natural chord), *P.M.* (palm mute).
- Fretboard Diagram:** The diagram shows the fretboard with various fret numbers (e.g., 2, 3, 5, 7, 8, 9, 10, 12, 14, 15, 16) and chord symbols (e.g., E5, Bb5, G5, A5) indicating the fretting hand's position.



w/Rhy. Fig. 2 (2 times)  
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full *sl.* (Gtr. II out)

Full Full *sl.*

The musical score is written for guitar and voice. It consists of three staves. The first staff is the vocal line, featuring a melody with various chords indicated above it: C5, N.C., F5, N.C., F5, D5, F5, E5, F5, D5, N.C., and A5. The lyrics are: "I'm your dream. I'm your eyes. I'm your pain." with a continuation line. The second staff is the guitar line, with chords Bb5, G5, A5, and G5 indicated above it. The lyrics are: "I'm your pain.) You know it's sad but true." with a continuation line. The third staff is for the guitar, labeled "Gtr. II", and shows a sequence of notes with slurs and the instruction "pick slide don't pick".

[illegible]

D.S. al Coda

E5 Full Full Full N.C. (Gtr. II out)

Full 12 12 12 12 15 15 15 (15) sl

Full P.M.----- P P Full

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea - son, al - i - bis. I'm in - side, o - pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I P.M.----- P P P

E5 N.C. E5 w/fdbk.----- P.M.----- P

# HOLIER THAN THOU

Words and Music by  
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

E5  
Gtr. III

E5  
Intro Gtrs.  
I & II

Rhy. Fig. 1

Play 4 times

The first system of musical notation for 'Holier Than Thou'. It features a guitar part in the upper staff and a bass part in the lower staff. The guitar part begins with a treble clef and a key signature of one sharp (F#). It includes a 'P.M.' (pick attack) marking and a 'sl.' (slide) marking. The bass part starts with a bass clef and a key signature of one sharp. It includes a 'P.M.' marking and a 'sl.' marking. The system is labeled with 'E5', 'Intro Gtrs. I & II', 'Rhy. Fig. 1', 'Play 4 times', 'w/Rhy. Fig. 1 (10 times)', 'E5', 'Gtr. III', and '(w/talk box)'.

The second system of musical notation for 'Holier Than Thou'. It continues the guitar and bass parts from the first system. The guitar part includes a 'sl.' marking. The bass part includes a 'sl.' marking. The system is labeled with 'sl.' and 'sl.'.

The third system of musical notation for 'Holier Than Thou'. It continues the guitar and bass parts. The guitar part includes a 'sl.' marking and a 'P.M.' marking. The bass part includes a 'P.M.' marking and a 'H' (hammer-on) marking. The system is labeled with 'w/Rhy. Fig. 1 (9 times)', 'E5', 'H', 'P.M.', and 'P.M.'.

The fourth system of musical notation for 'Holier Than Thou'. It continues the guitar and bass parts. The guitar part includes a 'sl.' marking and a 'P.M.' marking. The bass part includes a 'P.M.' marking and a 'H' (hammer-on) marking. The system is labeled with 'Gtrs. I & II', 'w/Fill 1 N.C.', 'E5', and 'P.M.'.

Fill 1 (Gtr. III)

This section shows a guitar fill for the third guitar part. It is labeled 'Fill 1 (Gtr. III)'. The notation is in treble clef with a key signature of one sharp. It includes a 'H' (hammer-on) marking and a 'P.M.' (pick attack) marking. The system is labeled with 'H' and 'P.M.'.

N.C. E5 N.C. E5 N.C.

H P.M.-----

E5 N.C. E5 Rhy. Fill 1 N.C. E5

H P.M.-----

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy. Fill 1) Rhy. Fig. 2

P.M.-----

N.C. G5 N.C. E5

Have - n't changed, your brain\_ is still gel - a - tin. Lit - tle whis - pers cir - cle a - round\_ your head.

P.M.-----

N.C. E5

Why don't you wor - ry a - bout\_ your - self\_ in - stead?\_\_\_\_\_

(end Rhy. Fig. 2)

P.M.-----H H

N.C. G5 w/Rhy. Fig. 2

Who are you?\_ Where\_

Rhy. Fill 2 (end Rhy. Fill 2)

P.M.-----P.M.-----P.M.-----

N.C. E5 N.C. G5

\_ ya been? Where ya from? Gos-sip burn-ing on\_ the tip of\_ your tongue. You lie so much.

N.C. E5 N.C. E5

\_ you be-lieve\_ your-self. Judge not lest ye\_ be judged\_ your - self.\_\_\_\_\_

Chorus N.C. E5 N.C. E5 N.C. E5

Ho - li - er than\_ thou,\_\_\_\_\_ you are\_

P.M.-----P.M.-----P.M.-----P.M.-----P.M.-----

N.C. E5 N.C. E5 N.C. E5

Ho-li-er than\_ thou, you are\_

H P.M.----- H P.M.----- P.M. H P.M.----- H P.M.-----

(2/8) H 3 3 0 (2/8) H 3 3 0 (2/8) H 3 3 0 (2/8) H 3 3 0

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You\_ know\_ not\_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge\_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet-ter\_ to do? Point the fin - ger, slow\_ to un - der - stand\_ Ar-ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor-ance go\_ hand in hand\_

Gtr. III Full (w/wah) grad. bend trem. pick Full

7 (7) (7) (7) (7) 7 (7) 5

N.C. G5 N.C. E5

It's not who you are, it's who\_ you know. Oth - ers lives are the ba -

sl. sl.

(5) 5 7 (7) (7) 12 12 14 12 14 (14)

N.C. G5 N.C. E5

sis of your own. Burn your bridges and build them back with wealth.

Fdbk. Full Full P

(14) 12 (12) (12) 14 14 (4) 12 14

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P H (Gtr. III out) sl.

(14) (14) 12 14 (14) 12 14 12 14 13 12 10 (12) 12 sl.

Coda

N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) P.M. (cont. in slashes) P.M.

(2) 0 1 3 0 1 2 (2) 5 5 (5) 4 3 2 2 0

Interlude

Gtrs. I & II P.M. P.M. P.M. P.M. ⑤1fr. open Bb A ⑤3fr. G E5 P.M. P.M.

Gtr. III H H H

5 7 7 5 7 8 7 (7) 5 7 7 8 7 5 7 (7) 5 7 5 7 8 7

⑤1fr. open ⑥3fr. E5  
B $\flat$  A G

⑤1fr. open ⑥3fr. F5  
B $\flat$  A G

⑥3fr. ⑤open  
G A E5

⑤1fr. open ⑥3fr. F5  
B $\flat$  A G

Gtr. IV  
Gtr. III

(cont. in notation)  
E5

\*Gtr. V

(Gtrs. III & IV out)

\*Gtr. IV indicated to right of slashes in TAB.

\*w/Wah

Guitar solo  
N.C.

1/2 Full

G5 N.C. A5 B $\flat$ 5 N.C. Full P Full P Full P G5

grad. bend 1/2 Full

Full P Full P Full P

Gtrs. I & II

P.M. P.M. P.M.

sl. sl.





8va N.C.

E5

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations: *H* (harmonic), *P* (pizzicato), *Full* (full), and *sl.* (slide). Fingering numbers (1-5) are indicated below the notes. A 3-measure rest is present. The bottom staff shows a bass line with notes and rests.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with articulations *P.M.* (pizzicato muted) and *H* (harmonic). The bottom staff shows a bass line with notes and rests.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with articulations *sl.* (slide) and *H* (harmonic). The bottom staff shows a bass line with notes and rests.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with articulations *P.M.* (pizzicato muted) and *H* (harmonic). The bottom staff shows a bass line with notes and rests.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with articulations *N.C.* (no chord), *E5*, and *N.C.*. The bottom staff shows a bass line with notes and rests.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with articulations *Gtrs. I & II*, *E5*, *N.C.*, *Gtrs. I, II & III*, and *E5*. The bottom staff shows a bass line with notes and rests.

N.C. E5 N.C. E5

Ho - li - er than\_ thou,\_\_\_\_\_ you are.---

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than\_ thou,\_\_\_\_\_ you are..

N.C. E5

You\_ know\_\_\_\_\_ not.---

N.C. G5 N.C. E5

Woh,\_\_\_\_\_ not!

# THE UNFORGIVEN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Slowly ♩ = 69

N.C. Amsus2 Am Amsus2 Gtr. II (elec.) H Am

clean tone H

Gtr. I (acous.)

*mf*  
let ring  
w/fingers

Amsus2 Am Amsus2 Am Amsus2 Am

H H H

(2) 2 4 4 5 5 2 (2) 2 4 4 5 5 4 2 (2) 2 4 4 5 5 2



A5      ⑤open A A5      C5 E5      ⑤open E D5      A5      ⑤open A A5

— boy— learns their rules— With time, the child— draws in— this whip-ping boy— done wrong. De -

(Gtr. III)      C5 E5      ⑤open E D5 P.M.-J      (cont. in notation) A5 N.C.

prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a

(Gtr. IV)      H      (Gtr. IV out)      Rhy. Fig. 4 Gtr. III

P.M.-4      P.M.-4      P.M.-4      P.M.-4

H      7 5 4 3 5      8      8 7 7 5      5 0 0 0 0 0 2 0 0 0 0 0

C5      G5      N.C.      C5      G5      E5

vow un-to his own— that nev-er from— this day— his will they'll take a - way.—

(end Rhy. Fig. 4)

P.M.-4      P.M.-4      P.M.-4      P.M.-4

(cont. in slashes)

5 5 0 0 5      5 0 4 0 2 0 0 0 0 0      5 5 0 0 5      2

Chorus  
w/Rhy. Fig. 1 (2 times)

⑤ Gtr. A5 III      (Gtr. III out) G      E5      Amsus2      C

What I've felt,— what I've known— nev-er shined— through in what I've— shown. Nev-er be— Nev-er see.—

Gtr. II      mf      sl.      H      sl.      H

2 4 5 5 5      5 4 5 4 2      2 2 4 5 5 5







N.C.  
8va

*loco*

C5

G5

H P Full Full Full Full Full Full H P

20 19 17 19 17 19 17 20 17 19 20 17 19 19 (19) 17 19 (19) 17 19 19 17 20 (20) 16 20 16

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system includes a guitar part and a vocal line. The guitar part is in 2/4 time, with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The vocal line is in 2/4 time, with a key signature of one sharp (F#). The lyrics "en. \_\_\_\_\_" and "Woh. \_\_\_\_\_" are written below the vocal staff. The second system continues the guitar part, with the instruction "(Gtr. IV out)" written above the staff. The score is marked with "E5", "Gtr. E5 III", "D.S. al Coda", and "Coda".

[illegible]

\*Gtr. IV indicated to left of slash.

Outro  
1st time w/Fill 1

Rhy. Am Fig. 6 C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

Nev - er free. Nev - er me. So I dub thee un - for - giv - en.

\*Gtr. II

\*1st time enter on beat 2.

G E Am C G E

You la - beled me. I'll la - bel you. So I dub thee un - for - giv -

w/Riff B Am C G E Repeat and fade

en.

Fill 1  
Gtr. IV

Gtr. III

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

### Additional Lyrics

2. They dedicate their lives to running all of his.  
He tries to please them all, this bitter man he is.  
Throughout his life the same, he's battled constantly.  
This fight he cannot win. A tired man they see no longer cares.  
The old man then prepares to die regretfully.  
That old man here is me. (To Chorus)

Words and Music by  
James Hetfield and Lars Ulrich

Words and Music by  
James Hetfield and Lars Ulrich

36

N.C. Rhy. Fig. 2

E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4 H P.M. P.M. P.M.-----4

5 6 7 8 7 6 7 (8) 7 5 5 7 8 7 6 7 7 8 7 (8) 7 5 8 9 7 8

H sl.

N.C. Half time feel E5 F5

P.M.-----4 P.M.-----4

5 6 7 8 2 2 (2) 3 3 (3)

Em F5

(Whispered:) And the road be - comes my bride. 1. And the road be - comes my bride. (cont. in slashes)

P.M.-----4 P.M.-----4

0 2 2 (0) 3 3 (0) 3 4 sl.

1st, 2nd Verses E5 Bb5

I have stripped of all but pride, so in her I do con -

2. See additional lyrics A5 Bb5 3 open E P.M.-----4

fide, and she keeps me sat - is - fied. Gives me all I need.

Rhy. E5 Fig. 3 Bb5

And with dust in throat I crave, on - ly knowl - edge will I save.

Gtr. IV (clean elec.)

let ring-----4 let ring-----4

0 0 3 3 1 3 3

G5 Bb5

To the game you stay a slave.

let ring- 4 let ring-

(end half time feel)  
(end Rhy. Fig. 3)  
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1  
(Gtr. IV out) (Gtrs. II & III)

P.M. 4 H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. P.M. H

Pre-chorus  
F5 N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M. 4 P.M. 4 H P.M. 4

N.C. Bb5 N.C.

speak my mind an - y - where... { And I'll re - de - fine an - y - where...  
 { And I'll nev - er mind an - y - where... }  
 (end Rhy. Fig. 4)  
 (cont. in slashes)

P.M.-----4 H P.M.---4 P.M.-----4 H

Half time feel  
 Chorus  
 A5 G5

An - y - where I roam, where I lay my head is home, yeah!

w/Rhy. Fig. 1  
 E5 N.C. E5 N.C. A5 A#5 B5 C5

To Coda  
 10fr.  
 D (end half time feel)

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne.

P.M.-----4 P.M.---4 sl.

Interlude  
 E5  
 Gtr. III  
 Coda III  
 Gtr. II

P.M. P.M. P.M. P.M. sl.

sl.

40





(Gtrs. D5 II & III) B 19fr. Pre-chorus w/Rhy. Fig. 4 F5 N.C.

But I'll take my time an - y - where...

8va- P sl. H P P P H P (Gtr. V out)

10 16 16 13 13 13 10 13 12 12 13 12 15 12 15 13 13 13 15 13 (13) (13) (13)

E5 N.C. Bb5 N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where.

Half time feel Chorus A5 G5

An - y - where I roam, \_\_\_\_\_ where I lay my head is home. \_\_\_\_\_

C5 B5 Bb5 (type 2) (end half time feel) ⑥ open 3fr. 2fr. E G F# P.M. .... J

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah...

Outro w/Rhy. Fig. 1 E5 N.C. w/Bkgd. voc. Fig. 1 E5 N.C. A5 A#5 B5 C5 w/Rhy. Fig. 2 (till fade) N.C.

Wher - ev - er I may roam

w/Bkgd. voc. Fig. 1 E5 N.C. A5 A#5 B5 C5

Wher - ev - er I may roam

Bkgd. voc. Fig. 1

Wher - ev - er I may roam



Begin fade  
N.C.  
8va- - - - -

E5	N.C.	A5	A5	B5	C5	N.C.
8va-						
Full-						

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Above the staff, the notes are labeled with their corresponding letter names and octave numbers: A5, A#5, B5, C5, and N.C. (Natural C). The bottom staff is a bass line consisting of three staves. The first two staves contain fingerings (1-2, 3-4, 5-6) and the third staff contains a sequence of numbers (12, 9, 10, 12, 9, 10, 12, 9, 10, 12, 9, 10, 12, 9, 10, 12, 10, 12, 15, 12, 13) which likely represent fret positions or fingerings for a guitar or similar fretted instrument. The music is divided into measures by vertical bar lines.

E5 N.C. A5 A#5 B5 C5

8va-----, loco

N.C.

trem. bar

E5 N.C. A5 A#5 B5 C5

8va----- E5 N.C. Fade out

N.C.

#### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown.  
Under wandering stars I've grown,  
By myself but not alone.  
I ask no one.  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer, nomad, vagabond,  
Call me what you will. (To Pre-chorus)

# DON'T TREAD ON ME

Words and Music by  
James Hetfield and Lars Ulrich

All gtrs. tune  
down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



Moderate Rock ♩ = 104

Rhy. Fig. 1

E5

Intro

Gtr. I *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

Gtr. II *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

Gtr. III *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

T  
A  
B

9 9 9 2 2 2 9 11 12 7 5 0

\*P.M. applies to both gtrs.

B5 P.M. *J* *>* D5 P.M. *J* *>* F5 P.M. *J* *>*

9 9 9 2 2 2 9 11 12 7 5 0

E5 P.M. *J* *>* *sl.* *w/Rhy. Fig. 1 (3 times)*

E5

let ring

9 9 9 2 2 2 (9) (2)

Gtr. II Rhy. Fig. 2 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5

P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

(end Rhy. Fig. 2)

E5 B♭5 F5 E5 F5 G5 F5 w/Rhy. Fig. 2 (2 times - Gtrs. I & II)

P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 G5 F5

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 P.M. - J > P.M. P.M. - J > F5 P.M. F#5 P.M. - J > G5 P.M.

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her, -

2. See additional lyrics

(end Rhy. Fig. 3)

G#5 P.M. - J > A5 Bb5 B5 D5 B 7fr. P.M. w/Rhy. Fig. 2 E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5  
 nev - er sur - ren - ders, - show - ing the fangs of - rage. -

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 E5 A5 E5 G5 E5  
 Say, don't tread on me. -

Chorus w/Fill 2 Rhy. Fig. 4 E5 2fr. 3fr. F# G A5 w/Fill 3 D5  
 So be - it, threat - en no more. - To se - cure peace - is

G5 G#5 A5 Bb5 E5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 2fr. 3fr. F# G A5  
 to pre - pare for - war. So be - it, set - tle the score. -

D5 G5 E5 G5 E5 G5 E5  
 Touch me a - gain for the words that you will hear ev - er - more. - Hey!

1. w/Rhy. Fig. 2 & Riff A E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5  
 Don't tread on me.

E5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5 Fine  
 Don't tread on me! -

Fill 1

Fill 2

Fill 3







# THROUGH THE NEVER

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

**Fast Rock** ♩ = 188

**Intro**  
N.C.  
Gtr. I *Play 12 times*

E5 C5 3fr. A5 G5 3fr. Bb5 6fr. F#5

f P.M.----4 P.M.-----4 P.M. Gtrs. I & II N.C. Rhy. Fig. 1

P.M.----4 P.M.-----4 P.M. P.M.----4 P.M.-----4 P.M.

G5 N.C.

P.M.----4 P.M.-----4 P.M. P.M.----4 P.M.-----4 P.M.

(end Rhy. Fig. 1) E5 G5 E5 Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5

P.M.----4 P.M.-----4 P.M. P.M.----4 P.M.-----4 P.M.

**Half time feel**  
1st, 2nd Verses  
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be.\_\_\_\_  
2. See additional lyrics

Gtrs. I & II

P.M.----4 slight P.M.-----4

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

P

2 2 3 3 2 3 2 0 3 2 0 2

(E5)

Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.

P.M.

P

A5 Bb5 E5 N.C.(E5)

Lim - i - ta - tion of hu - man un - der - stand - ing. Too quick to

P.M. P.M. P.M.

2 2 3 3 2 2 2 0 0 0 0 0 0 0

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion to sur - vive. We hun - ger to

P.M.

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A----- Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

sl. P.M.---4 P.M.---4

To Coda (end half time feel) G5

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

Fill 1 Gtr. III

54



(open E) P.M.  $\frac{7}{8}$  E5 P.M. (cont. in notation)

slack

slack

Gtr. I w/Rhy. Fig. 4 (Gtrs. I & II) E5 G5 N.C. Play 7 times

3 H P sl.

5 7 5 6 H P sl.

Rhy. Fig. 4 (Gtr. II)

P.M. --- 1 P.M. --- 1

2 5 6 5 7 5 6 H P sl.

Bridge w/Rhy. Fig. 4 (8 times) E5 G5 N.C. E5 G5 N.C.

On through the nev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er, out to the

E5 G5 N.C. E5 G5 N.C.

edge of for - ev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er. Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.----4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C.

w/Fill 1

Twist - ing, turn - ing through the nev - er.

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

All that is, ev - er, ev - er was will be ev - er twist-ing, turn-ing.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist-ing, turn-ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C.

Nev - er!

P.M.---4 P.M.-----4 P.M.

#### Additional Lyrics

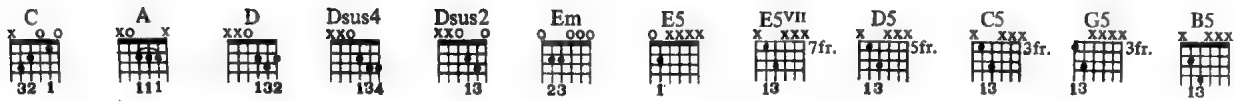
- In the dark, see past our eyes.  
Pursuit of truth, no matter where it lies.  
Gazing up to the breeze of the heavens.  
On a quest, meaning, reason.  
Come to be, how it begun.  
All alone in the family of the sun.  
Curiosity teasing everyone.  
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)



# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich



Slowly  $\text{♩} = 46$

Em

Intro Gtr. I

*mpo*  
let ring (throughout)  
(clean tone)

Em D C G B7 Em Rhy. Fig. 1-----

Gtr. II

let ring-----  
(clean tone)

sim.

Harm. 1/2

Harm. 1/2

\*Vol. knob swell.

1st Verse  
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how far.----- Could-n't be much more. from the heart.---

Rhy. Fig. 2 (Gtr. I)

P

Em D G B7 Em N.C.

For-ev-er trust-ing who we are.----- And noth-ing else. mat-ters.-----

(end Rhy. Fig. 2) Rhy. Fig. 2A-----

P

2nd Verse  
w/Rhy. Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

Nev - er o - pened my - self this way. Life is ours, we live it our way.

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)  
\*w/distortion

\*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

All these words I don't just say. And noth - ing else mat - ters.

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3rd Verse  
w/Rhy. Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em D Cadd2

Trust I seek and I find in you. Ev - 'ry day for us some - thing new.

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em D Dsus4 Cadd2 G B7 Em Gtrs. I & VI\* C A

O - pen mind for a dif - f'rent view. And noth - ing else mat - ters.

(end Rhy. Fig. 4) \*Gtr. II

(Gtr. II out)

\*Synth. arr. for. gtr.

\*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I & VI) Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what\_ they do. Nev - er cared for what\_ they

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse w/Rhy. Fig. 2 Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how\_ far. Could-n't be much more\_ from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust-ing who we are. And noth-ing else\_ mat-ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what\_ they do. Nev-er cared for what\_ they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V\*)

\*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

Rhy. Fill 3 (Gtr. V\*)

\*Synth arr. for gtr.



G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse  
w/Rhy. Figs. 2 & 4  
Em

Trust I seek and I find in you. Ev-'ry day for us

G B7 Em Gtrs. I & VI C A

And\_ noth - ing else\_ mat - ters.

Chorus  
w/Rhy. Fig. 5 (1st 4 bars only)

Nev - er cared for what\_ they say. \_\_\_\_\_ Nev - er cared for games\_ they

D Dsus4 D Dadd2 D C w/Rhy. Fill 2 A

Nev - er cared for what they know, \_\_\_\_\_

Detailed description: This staff shows the first line of music. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a quarter rest, followed by a half note D4, a quarter note E4, and a quarter note F#4. The lyrics 'Nev - er cared' are aligned under the first three notes. The melody continues with a half note G4, a quarter note A4, and a quarter note B4. The lyrics 'for what they' are aligned under these notes. The staff then has a double bar line. After the double bar line, the melody starts with a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. The lyrics 'know, \_\_\_\_\_' are aligned under these notes. The staff ends with a double bar line.

oh, and I know. \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_

Rhy. Fill 4 (Gtr. V\*)

The musical notation for 'Rhy. Fill 4 (Gtr. V\*)' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of five eighth notes, each with an accent mark (^) above it. The notes are: F#4 (first space), G#4 (second space), A4 (third space), B4 (third space), and C5 (fourth space). The staff is divided into two measures by a vertical bar line. The first measure contains the first four notes, and the second measure contains the final note. Below the staff, there are three empty staves. The first of these empty staves contains the numbers 5, 7, 8, and 5 positioned under the first four notes of the melody respectively.

\*Synth. arr. for gtr.



D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. \_\_\_\_\_ For - ev - er trust - ing who we are. \_\_\_\_\_

*sl.*

*steady gliss.*

*sl.*

7 8 7 (7) 7 8 12

G B7 Em

No, noth - ing else \_\_\_\_\_ mat - ters. \_\_\_\_\_

*\**

(12) (12) (12)

\*Let ring till end.

Gtr. I

3 2 2 0 0 0 0 7

3 2 2 0 0 0 0 0

3 2 2 0 0 0 0 0

Gtr. I Em

*f* *H P sl.* *sl.* *Repeat and fade*

*P* *H P sl.* *sl.*

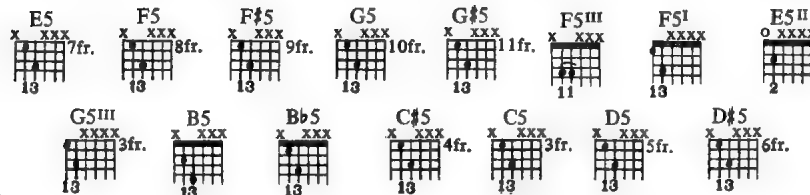
7 0 7 0 7 8 7 8 7 5 7 5 3 0 0 0 0 0 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



# OF WOLF AND MAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett



Moderate Rock ♩ = 116

Intro

Gtr. I E5

Gtr. II E5 F5 F#5 G5 E5 F5 F#5 G5

*f*

E5 F5 F#5 G5 E5 F5III

⑥ open E

Rhy. Fig. 1 (Gtr. I)

P.M.-----1 P.M. P.M.

N.C. F5 E5 N.C. B5 Bb5

Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times

P.M.-----1 P.M. P.M. P.M.-----1 P.M.-----1

1st Verse  
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's\_ mist I\_ run\_ Out from the new day's\_ mist I\_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

\_ have come\_ I hunt\_ there-fore I am\_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har - vest the land\_ Tak - ing of the fall - len\_ lamb\_

N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)-----

P.M.----- P.M. P.M. P.M.-4 H P P H H sl.

0 0 0 1 0 0 0 1 (3) 5 7 5 0 5 7 5 7 (7) H P P H H sl.

2nd, 3rd Verses  
w/Rhy. Fig. 3 (4 times)  
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's\_ mist I\_ run\_ Out from the new day's\_ mist I\_ have come\_

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift,\_ puls-ing with the earth\_ Com-pa-ny we keep, roam-ing the land while\_ you\_

E5 F5 F#5 G5 B5 Bb5 Chorus

Gtr. II sleep. Oh. Shape shift\_ Nose to the wind\_

E5 F5 E5 B5 Bb5

Gtr. I Gtrs. I & II P.M. P.M. P.M. P.M.

2 2 2 2 4 3 (3) 2 2 3 2 4 3

0 0 0 0 0 1 (1) 0 0 1 0 0 0

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift\_ Feel-ing I've been\_ Move swift\_ All sens-es clean\_

P.M. P.M. P.M. P.M.

(3) 2 2 3 2 6 5 (5) 4 4 5 4 6 5

0 0 1 0 0 0 3 (3) 2 2 3 2 0 0

*To Coda*

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5

— Earth's gift. — (Back to the mean - ing,) back to the mean - ing of — life.

*sl.*

P.M.-----4 P.M.-----4

(5)  
(3)

2 2 2 5 4 2 2 2 5 4 4 2 4 14 *sl.*

1. w/Rhy. Fig. 3 (2 times) N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C. 2. w/Rhy. Fig. 2 (4 times) N.C. F5 E5 N.C. B5 Bb5

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

w/Rhy. Fig. 1 (Gtr. I)

⑥open E

Gtr. II

Guitar solo

Rhy. Fig. 4 (Gtr. I) ⑥open E F5I E5II ⑥open E

Gtr. II P.M.-----4 P.M.-----4

F5I E5II ⑥open E

A.H. (15ma) 6 A.H. (15ma) 6

P P

P P

A.H. P P A.H. P P

A.H. pitches: F# F#

F5I E5II ⑥open E G5III F5I (end Rhy. Fig. 4) Full

P.M.-----4 P.M.-----4

P P

Full

2 0 3 0 4 0 5 0 6 0 7 0 8 0 9 0 9 0 10 0 11 0 12 0 12 14 12 14 14

P P

w/Rhy. Fig. 4 ⑥open E F5I E5II ⑥open E F5I E5II ⑥open E

*sl.* Full P H P H P H P H P H P H P H P H P

3 6 6 6 6

*sl.* Full P H P H P H P H P H P H P H P H P

12 14 9 14 12 15 14 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12

Full F5<sup>I</sup> E5<sup>II</sup> <sup>⑥</sup>open E G5<sup>III</sup> F5<sup>I</sup>

Full Full P Full P Full P Full P Full

Full Full P Full P Full P Full

15 15 (15) 12 15 12 14 12 15 12 14 12 15 12 14 12 14

E5<sup>II</sup> F5<sup>I</sup> E5<sup>II</sup> <sup>⑥</sup>open E B5 <sup>⑥</sup>open E Bb5

P.M. sl. P.M.

12 14 (14) 8 17

15 15 15 15 15 17 15 15 15 15 17

sl.

C#5 C5

P P P sl.

17 15 17 15 17 15 17 15 17 15

10 8 10 8 10 8 10 8

C5 C#5 D5 D#5 w/Rhy. Fig. 3 (1½ times) N.C. F5 E5 B5 Bb5

Full P 1/2 P Full

Full P 1/2 P Full

11 8 11 8 11 8 11 11 11 11 11 11 11 11

N.C. F5 E5 B5 Bb5

sl. H P P H P P H P P

11 8 9 10 14 12 14 12 14 12 14 12 14

sl.

N.C. H P P H P H P G5 F#5 sl. (Gtr. II tacet)  
(w/echo rpts.)

Gtr. I P.M.----4 H P P H H

(3) 5 7 5 7 5 6 7 6 7 (7) 5 5 5 4 (4)

H P P H H

Interlude  
N.C.(E5) F5 E5 N.C.  
w/Rhy. Fig. 5A  
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)  
(E5) F5 E5 N.C.

mp (end Rhy. Fig. 5A) Gtr. II Full

Full

\*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

P.M.----4 mf

(E5) F5 E5 N.C. Full (E5) F5 E5 N.C. Full vib. w/bar

(15) (15) 14 (14) 12

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) *I feel a change.* *Back to a better day.*

Full P Full sl. P

(12) 15 (16) 15 12 14 12 (12) 7 (7) (7) 5

P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)\_ *The hair stands on the back of my neck.* (Shape shift.)\_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 5 4 2 2 2 2 6 5 2 2 2 3 4 2 2 2 2 6 5

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5 ⑧ open E B5 ⑧ open E Bb5 *D.S. al Coda*

Gtr. I

*In wildness is the preservation of the world,* *so seek the wolf in thyself.*

(cont. in slashes) Gtr. II Harm. (8va) 6

P.M.-----4 P.M.-----4 trem. bar Harm. 6 (w/echo rpts.)

2 2 2 3 4 2 2 2 2 6 5 12 12 (12) (12)

\*Depress bar before striking note, then gradually return to normal position.



# THE GOD THAT FAILED

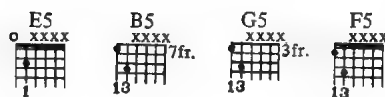
Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Slow Rock ♩ = 76

Intro (Bass & drums) 4

Gtr. I N.C.(Em) *mf* *sl.*

Gtr. II *mf* *sl.*

TAB for Gtr. I: 12-12-9, 12-12-9, (9), 10-10-9, (9), 2

TAB for Gtr. II: 16-16-9, (9), 12-12-9, 12-12-9, 10-10-7, 10-10-7

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I P.M.-4 *sl.*

TAB: 10-10-7, 9-9-7, 10-10-7, 7-10-10-7, 10-10-7, 5-5-7, 10-10-7, 9-7-4-5-4, 7-5-4-2, 5-2

(Both gtrs.) N.C.E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1- - - - -

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

TAB: 2-2-2, 3-2-2-2, 3-2-2-5, 2-3-2-2-2, 3-2-2-2, 3-2-2-2, 3-2-2-5, 2-3-2-2-2



1st, 2nd Verses

2nd time substitute Rhy. Fill 1

F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

F5 E5



1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,  
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



F5 E5 G5 E5 E5 F5

F5

G5

N.C. F5



not what you thought from above. It feeds, it grows, it clouds all that you will know.  
left you cold and him in grave. (It feeds.) (It grows.)



G5 E5 N.C.(Em)

De - ceit, de - ceive, de - cide just what you be - lieve.

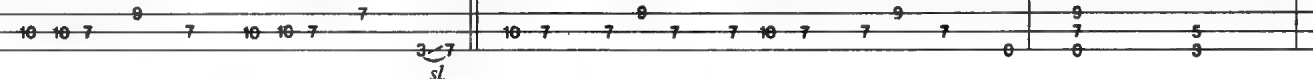


Chorus  
N.C.(Em)

E5

G5

I see faith in your eyes.



N.C.(Bm) B5 A5 N.C.(Em)

Nev-er you hear the-dis-cour-ag-ing lies. I hear faith in your cries.

Rhy. Fig. 2

E5 G5 N.C.(Bm) (B) To Coda

Bro-ken is the prom-ise. Be-tray-al. The heal-ing hand held back by the deep-ened nail.

(end Rhy. Fig. 2)

1. G5 w/Riff A N.C.(Em) 3

Fol-low the god that failed.

2. G5 Gtrs. E5 I&II B5 Yeah.

Fol-low the god that failed.

Gtr. III (Gtrs. I & II cont. in slashes)

W/ Riff A (first 2 bars only)  
N.C. (Em)

Full

H P sl.

3

sl.

sl.

G5

sl.

trem. pick

Full

H P sl.

sl.

sl.

14 12 14 12 11 12 11 14

11 12 11 7 7 7 7 9 9 (9)

9 5 7 9 10 12 10 8 7

sl.

[illegible]

The musical score for "The Wind" by John Cage is presented in two systems. The first system shows a melodic line for the piano, starting with a treble clef and a key signature of one sharp (F#). The melody is marked with "sl." (sustained) and includes dynamic markings like "G5", "B5", "A.H. (8va)", and "delta-". The second system shows the prepared piano section, consisting of two staves of numbers representing fret positions. The first staff of numbers is: 9 11 12 14 16 14 12 10 11 14 11 12 11 9. The second staff of numbers is: 7 9 10 12 14 12 10 14 11 12 11 10 9 7. The prepared piano section is marked with "A.H." (A.H. pitch) and "H P" (Harmonics). The overall tempo is marked "Allegretto".

[illegible]

G5  
 8va

B5

(Gtr. III tacet)

10 17 15 17 19 17 15 17 19 17 15 15 19 17 15 14 17 15 14 12 15 14 12 10 14 12 10 9 12 10 9 7 10 9 7 7 8 8

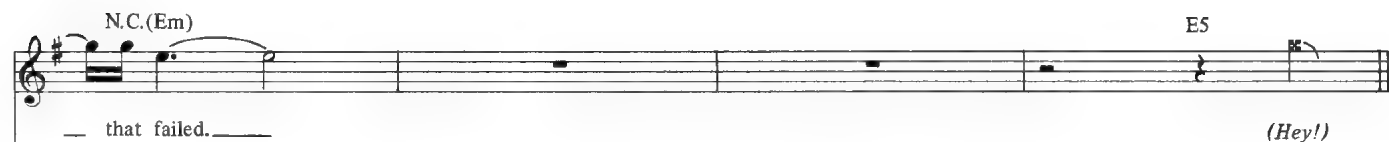


(B) (Gtrs. G5 I&II)



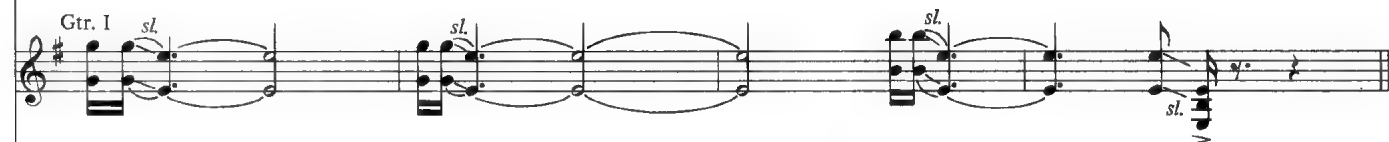
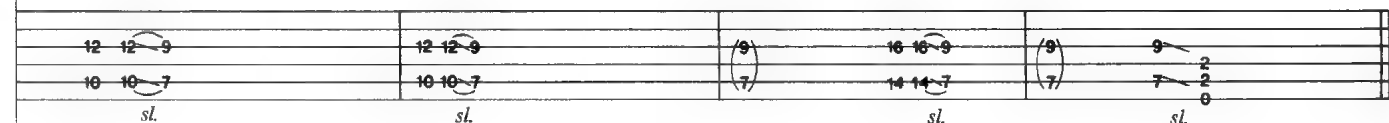
heal - ing hand\_ held back by the deep - ened\_ nail\_ Fol - low the god\_

N.C.(Em) E5



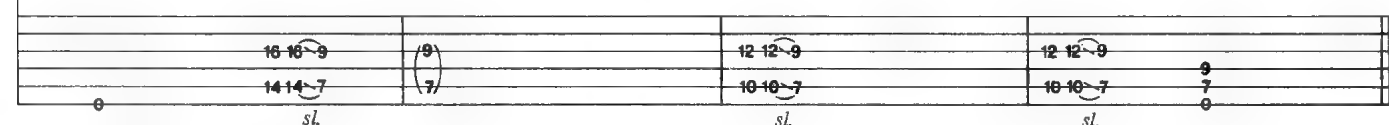
\_ that failed. (Hey!)

Gtr. I sl.

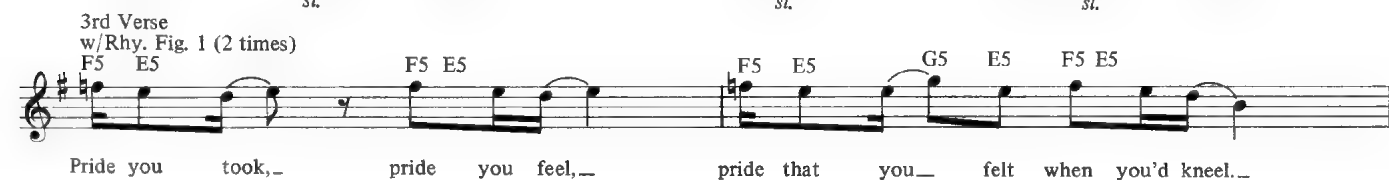
sl. sl. sl. sl.

Gtr. II sl.


sl. sl. sl. sl.

3rd Verse w/Rhy. Fig. 1 (2 times) F5 E5 F5 E5 F5 E5 G5 E5 F5 E5



Pride you took, \_ pride you feel, \_ pride that you \_ felt when you'd kneel\_

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

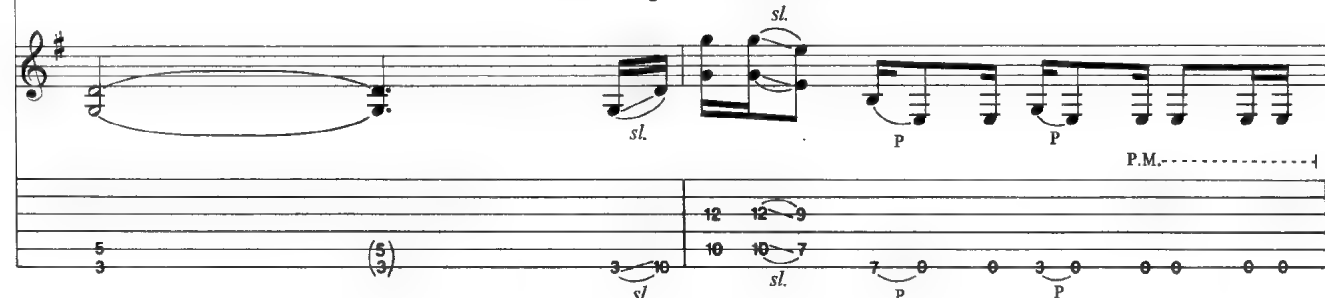


Trust you gave \_ a child to save, left you cold \_ and him in \_ grave.

Coda G5 N.C.(Em)



Fol - low the god \_ that failed.



sl. sl. p p P.M. 4

(Bm)

Fol - low the god\_\_ that failed.\_\_\_\_\_

P P P P P P.M.-----4 P.M.-----4

3 0 2 0 0 3 0 0 0 10 7 7 9 7 7 10 7 7 7 7 7

P P P

(Em)

Bro - ken is the prom - ise.\_\_\_\_ Be - tray - al,\_\_\_\_ be - tray - al,\_\_\_\_

P P P P.M.-----4

10 7 7 9 7 7 10 7 7 7 10 7 7 7 9 7 7 7 7 7

P P P

N.C. w/Fill 1 Em

yeah.

Gtr. II H P H P H P H P Gtr. V (clean tone)

Gtr. I H P H P H P H P

Gtr. II P.M.---4 sl. P.M.---4 rit. \*P.M.---4 sl. \*P.M.---4 molto rit. sl. mp freely let ring

Gtr. V

Gtr. I H P H P H P H P

H P sl. 5 3 H P sl. 5 3 H P sl. 5 3

\*P.M. refers to both gtrs.

Fill 1

Gtr. IV

H P

Gtr. III P.M.---4

7 9 7 9 7 7 9 7 10 9

H P

# MY FRIEND OF MISERY

Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

A5 F#5 E5 F5 G5 3fr.

w/Rhy. Fig. 1 (3 times) (Gtr. II)  
(end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A

P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

P.M. P.M. P.M.

\*2nd time 1st note is struck, not tied.

w/Rhy. Fig. 1 (1st 3 bars only) Am Dm/A Am

P.M. P.M. P.M. P.M. P.M.

sl

1st, 2nd Verses  
2nd time w/Riff A (3 times)  
Dm/A

w/Rhy. Fill 1

Am

1. You just stood there scream - ing, \_\_\_\_\_ fear - ing  
2. See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs. I & II

P.M. sl. P.M. P.M. P.M.

3 2 5 7 (7) 3 5 3 0 3 5 3 0 3 5 2 3 2 0 2

sl.

Dm/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most. —

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M. sl. P.M. P.M.

3 2 5 7 7 7 3 5 3 0 3 5 3 0 3 5

sl.

Am

w/Rhy. Fig. 4 (2 times)  
Dm/A

— The sound of your own voice — must soothe you, hear - ing

(end Rhy. Fig. 4)

P.M. P.M. sl.

2 3 2 0 2 3 2 5 7 7 7

sl.

Am

on - ly what you wan - na hear \_\_\_\_\_ and know - ing on - ly what you've heard. \_\_\_\_\_

Rhy. Fill 1  
Gtr. II

P.M.

(2/2) (2/2) 3 5 3 0 3

Riff A  
Gtr. III

mp

let ring- - - - - 4 let ring- - - - - 4

2 3 2 2



Dm/A

You, you're smoth-ered in trag-e-dy, — and you're out

Gtr. III (acous.)

*mp*  
let ring

Gtr. A5 II

to save — the world. — (cont. in notation)

(Gtr. III out) Gtr. I

P.M.-----  
*f*

P.M.-----  
*f*

*sl.*

P.M.-----  
*f*

P.M.

*sl.*

Chorus  
3rd time w/Fill 2  
F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis - er - y. — You in - sist that the weight of the world — should

Rhy. Fig. 5  
Gtrs. I & II

P.M.-----  
*f*

P.M.

P.M.-----  
*f*

Fill 2

Gtr. VI

*sl.*

16

*sl.*

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M.----4 P.M.

To Coda 1.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

P.M.----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

Gtr. II  
Gtr. I

2.

E5 Dm/A A5

My friend of mis - er - y.

P.M.-----4 P.M.

Dm/A Am

P

P

Interlude  
Dm/A

Gtr. I

Am

Dm/A

\* *mp* *sim. (next 12 bars)*

\*Swell w/vol. knob using R.H. pinky.

[illegible]

1st time w/Fill 1  
w/Riff B  
Dm/A  
\*Gtr. II

Am

let ring  
mf

Full

H

8

w/Rhy. Fill 2

Dm/A  
Gtr. IV  
Play 3 times  
sl.

P

Full

Gtr. V

sl.

P

Full

H

0

2 3

2 3

3 (6) (3) 3

2

0

2 2

0 2 2

1

0

11 10 11

12 10 12

\*clean tone

Riff B

Gr. IV

Gr. V

*p*

1 2 3 4

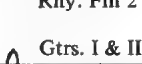
Fill 1

Gtr. I

7 (7)

Rhy. Fill 2

Gtrs. I & II



P.M.



**Am**  
**Sva-**

Gtr. A5  
II

Gtr. I  
*loco*

P P P *sl.* Full Full

P.M.---4 P.M<sub>r</sub>---4 P.M.---4 P.M.

**Sva-**

P P P *sl.* *sl.* *sl.*

17 12 12 17 17 12 12 17 17 12 12 (20) *sl.*

Guitar solo  
w/Rhy. Fig. 5 (2 times)  
F#5 N.C. E5 A5

Gtr. VI

trem. pick  
w/wah  
1/2 Full

B5 Full N.C. Full E5 A5 A#5 B5 Full E5

sl. sl. Full Full Full P Full P Full P Full sl.

16 16 (16) 16 14 (14) 16 16 16 14 16 14 16 14 (16) 14 (16) 14 17 (17)

sl.

F#5 N.C. E5 A5 B5 F#5 N.C. loco E5 A5 A#5 B5 E5 (cont. in Fill 2) D.S. al Coda

8va 1% 1% 1% 1% \*1/2 1 1/2 1/2 Full 1/2 Full 1/2 Full 3 1/4 1/4

17 17 17 17 14 17 (17) 16 16 16 16 14 16 14 14

trem. bar

\*Depress before striking note.

[illegible]

A musical score for guitar solo, consisting of three staves. The top staff shows chords: F#5, N.C., E5, A5, B5, E5, F#5, N.C., and E5. The middle staff contains melodic notation with slurs and accents labeled "Full", "Oh.", "grad. release", and "P". The bottom staff shows fingering numbers (1-5) and some circled notes.

A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 My friend of mis - er - y. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah!  
 Full P P Full P 3 P P H P H P  
 Full P Full P P P H P H P  
 (4) 2 4 2 4 2 5 4 2 2 4 2 2

The musical score for "The Wind" by The Beatles is presented in two systems. The top system features a guitar part on a treble clef staff with a key signature of two sharps (F# and C#). The guitar part includes various techniques such as "8va-" (octave down), "Full" (full volume), "P" (palm mute), "loco" (loco playing), "H P" (hammer-on/pull-off), and "sl." (slide). The bottom system features a bass part on a bass clef staff, including techniques like "grad. bend" (graduated bend), "Full", "P", "H P", and "sl.". The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The guitar part is marked with "A5", "A#5 B5 E5", "F#5", "N.C." (no chord), "E5", "A5", and "B5". The bass part is marked with "17", "14", "16", and "18".

[illegible]

Rhy. Fig. 6  
(Gtr. II)

F#5

E5 F5 F#5

Ⓢopen E G5

P.M.

Full

grad. release

Gtr. I

w/Rhy. Fig. 6 (3 times)  
F#5

E5 F5 F#5 Ⓢopen E G5

Full P Full P Full P Full sl.

sl.

P.M.

F#5 8va- E5 F5 F#5 Ⓢopen E G5

P H P H P P P P P P P P P P P P

P P P H P H P P P P P P P P P P

P.M.

F#5 8va- loco sl H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E G5  
 3 6 3 3 3 1/4 1/2 Full 1/2 Full  
 19 17 19 17 19 17 14 14 17 14 16 14 (14) 16 (16) 16 16 16 14 16  
 P.M.  
 4 4 2 2 2 3 4 4 2 2 5 5  
 2 2 0 1 2 2 0 3  
 w/Rhy. Fig. 5 (1 1/2 times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 sl. sl. sl. sl. sl. sl. sl.  
 16 16 14 16 14 14 14 14 16 16 (16) 16 16 14 16 14 (16) 14 14 15 16 14  
 sl. sl. sl.  
 F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 8va- Gtrs. I & II  
 steady gliss. sl. sl. sl. P.M. - - - 4  
 14 14 14 14 14 14 (14) 14  
 4 4 0 2 3 4 2 2 2 3 4 2 (2)  
 2 2 0 0 1 2 2 0 0  
 \*8va applies to Gtr. VI only.

#### Additional Lyrics

2. You still stood there screaming,  
 No one caring about these words you tell.  
 My friend, before your voice is gone,  
 One man's fun is another's hell.  
 These times are sent to try men's souls.  
 But something's wrong with all you see.  
 You, you'll take it on all yourself.  
 Remember, misery loves company. (To Chorus)



# THE STRUGGLE WITHIN

Words and Music by  
James Hetfield and Lars Ulrich

**Figure 1: Musical score for "Rock On!"**

**Figure 1a: Musical score for "Rock On!" (continued)**

Fill 1

Gtr. IV

1st Verse

E5

Reach-ing out for some-thing you've got-ta feel. You're clutch-ing to what you had thought was re-al.

Gtrs. I & II Rhy. Fig. 2

G5 E5 F#5 G5 E5 F#5 G5 E5

Kick-ing at a dead horse pleas-es you. No way of show-in' your

G5 E5 F5 E5 (end Rhy. Fig. 2) Rhy. Fig. 3 F#5 G5 E5 F#5 G5

grat-i-tude. S-so man-y things you don't wan-na do.

E5 G5 E5 G5 E5 F5 (6)open E F5 (6)open E F5 (end Rhy. Fig. 3)

What is it, what have you got to lose?

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5 (6)open E G5 (6)open E G5 (end Rhy. Fig. 4)

(What the hell?) What the hell? What is it you think you're gon-na find?

E5 G5 E5 G5 E5 G5 (6)open E G5 (6)open E G5

Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

(Hyp-o-crite.) Half time feel

G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. I Rhy. Fig. 5A

Gtr. II Rhy. Fig. 5B

(end Rhy. Fig. 5B)

Chorus  
Rhy. Fig. 6

Gtrs. I & II F#5 E5 (end Rhy. Fig. 6) F#5 E5

w/Rhy. Fig. 6 (3 times)

(Strug - gle with - in.)\_ It suits you fine. (Strug - gle with - in.)\_ Your ru - in.

F#5 E5 F#5 E5

(Strug - gle with - in.)\_ You seal your own cof - fin. (Strug - gle with - in.)\_ The strug - gl - ing - with - in.

w/Rhy. Fig. 5B  
G5

F5 G5 F5

Gtr. I Rhy. Fig. 5C (end Rhy. Fig. 5C)

P.M. H P.M. H P.M. sl. P.M. sl.

w/Fill 2  
E5

P.M. rit. Fdbk. (end half time feel)

Fdbk. pitch: B

w/Rhy. Fig. 1 (2½ times)

a tempo

\*Let Fdbk. ring as chord decays.

Fill 2  
Gtr. II

H rake H sl.

2nd Verse  
w/Rhy. Fig. 2  
E5 G5 E5

Substitute Rhy. Fill 1

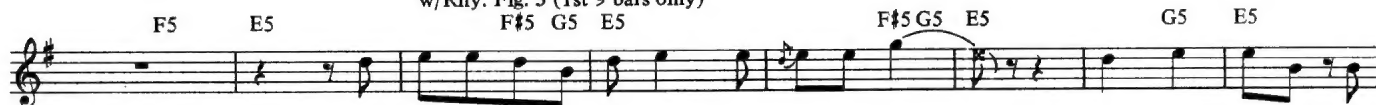
Resume Rhy. Fig. 2

G5 E5



Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)



Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)



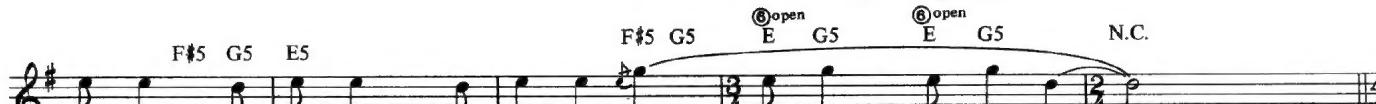
side your hell, ow. (Reach - ing out.) Reach - ing out.

(Reach - ing out.)



Grab - bing for some - thing you've got to feel. Clos - ing in. The

(Clos - ing in.)



pres - sure up - on you is so un - real.

Half time feel

w/Rhy. Figs. 5A & 5B



Chorus

w/Rhy. Fig. 6



(Strug - gle with - in.)

It suits you fine.

(Strug - gle with - in.)

Your ru - in.

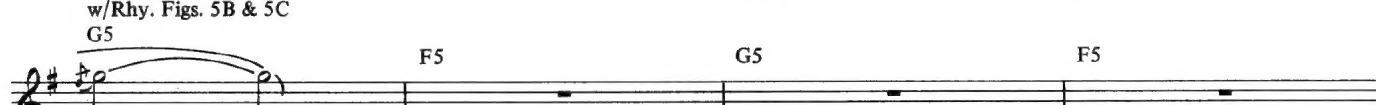


(Strug - gle with - in.)

You seal your own cof - fin.

(Strug - gle with - in.)

S - strug - gl - ing with - in.

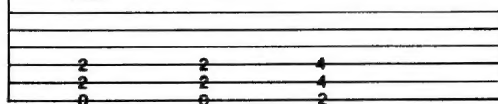


Rhy. Fill 1

Gtrs. I & II



P.M.-----4



[illegible]

[illegible]

3rd Verse  
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel.\_\_\_\_\_ While clutch-ing to what you had thought was real.\_\_\_\_\_

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

\_\_\_\_\_ What the hell?\_\_\_\_\_ What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find?\_\_\_\_\_ Hyp-o-crite.\_\_\_\_\_ Bore-dom sets in-to the bor-ing mind.\_\_\_\_\_

N.C. w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus  
w/Rhy. Fig. 6

F#5 E5 F#5 E5

(Strug-gle with-in.)\_ It suits you fine.\_\_\_\_\_ Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with-in.)\_ You seal your own cof-fin.\_\_\_\_\_ S-strug-gl-ing with-in.\_\_\_\_\_

G5 F5 G5 F5

Gtr. I w/Fill 2 E5 w/Rhy. Fig. 1 (2 times) Fdbk. (8va) (end half time feel) a tempo Fdbk.

Gtrs. I & II P.M.\_\_\_\_\_

\*Let Fdbk. ring as chord decays.